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VOL. 46—No. 18.

SATURDAY, MAY 2, 1868.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT-GARDEN.

PROSPECTIVE ARRANGEMENTS.

THIS EVENING (SATURDAY), May 2nd, will be performed (for the second time these three years), Rossini's Grand Opera,

"GUGLIELMO TELL."

Extra Night.

On MONDAY NEXT, May 4th, "GUGLIELMO TELL."

First Appearance of Mdlle. Adelina Patti.

On TUESDAY NEXT, May 5th (for the first time this season), Rossini's Opera, "IL BARBIERE DI SIVIGLIA."

Subscription Night (in lieu of Saturday, August 1st).

First Appearance of Mdlle. Pauline Lucca.

On THURSDAY NEXT, May 7th (for the first time this season), Auber's Comic Opera, "FRA DIAVOLO." Zerlina, Mdlle. Pauline Lucca (her first appearance this season).

Second Appearance of Mdlle. Adelina Patti.

First Appearance of Mdlle. Grossi.

On SATURDAY, May 9th (for the first time this season), Flotow's Opera, "MARTHA."

"GUGLIELMO TELL."—In consequence of the success of "GUGLIELMO TELL," it will be repeated on SATURDAY and MONDAY NEXT, being the Last Two Performances of that Opera for the present.—ROYAL ITALIAN OPERA, COVENT-GARDEN.

GREAT HANDEL FESTIVAL, CRYSTAL PALACE.

Conductor, Mr. COSTA.—This, the most magnificent and imposing musical display ever witnessed, comprising nearly FOUR THOUSAND most carefully selected and well-rehearsed PERFORMERS, on by far the GRANDEST ORCHESTRA in the WORLD, being in clear width double the diameter of the Dome of St. Paul's Cathedral, will be held as follows:—

FULL REHEARSAL, Friday, 12th June. SELECTION, Wednesday, 17th June
"MESSIAH," Monday, 15th June. "ISRAEL," Friday, 19th June.

Tickets now being exchanged for vouchers at the Crystal Palace and at Exeter Hall, where also Plans of Seats may be inspected, and Programme and Tickets obtained.

Stalls for the Festival, 25s. single tickets, or Three Guineas the set for the three days; or 21s. single, and Two and a Half Guinea the set. UNNUMBERED RESERVED SEATS 7s. 6d. single, or One Guinea the set, including admission. Rehearsal Day Stalls, 10s. 6d. and 5s. each, exclusive of admission, which will be by 5s. Ticket, or by Season Ticket.

Remittances by post must be payable to GEORGE GROVE.

THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN.—PAYMENS: HER MAJESTY THE QUEEN.

THE ANNUAL PERFORMANCE OF HANDEL'S "MESSIAH," at St. James's Hall, on Friday, May 8th, at Eight o'clock. Madame Lemmens-Sherrington, Mdlle. Carola, Madame Osborne Williams, and Madame Salton-Dolby; Mr. W. H. Cummings, Mr. Winn, Mr. Wallworth, and Mr. Lewis Thomas. Principal Viollo, Mr. J. T. Willy; Trumpet Obligato, Mr. T. Harper. Organist, Mr. E. J. Hopkins. Conductor, Professor W. Sterndale Bennett, Mus. D. Stalls, 10s. 6d.; Tickets, 5s. and 2s. 6d. Lamborn Cook, Addison, & Co., 63, New Bond Street; Chappell & Co., 50 New Bond Street; Keith, Prowse, & Co., 45, Cheapside; and Austin, St. James's Hall.

THE LONDON GLEE AND MADRIGAL UNION

(Established 1859).—Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coster, Mr. Winn, and Mr. Land (Director), assisted by Mr. C. Henry (Second Bass), and Mr. Harold Thomas (Solo Pianist), commence their TENTH ANNUAL SERIES OF THURSDAY AFTERNOON CONCERTS, at St. James's Hall, Next Thursday, 7th May, at Three o'clock. Stalls, 5s.; Area, 3s.; Gallery, 2s. Subscription Stalls for series of Five Concerts (transferable), one Guinea, at Mr. Mitchell's, 33, Old Bond Street, and Mr. Austin's, St. James's Hall, Piccadilly.

THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

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HER MAJESTY'S OPERA.

THEATRE-ROYAL, DRURY LANE.

First Appearance of Mdlle. Christine Nilsson.

THIS EVENING (SATURDAY), May 2nd, Verdi's Opera,

"LA TRAVIATA."

NEXT WEEK.

Production of "La Gazza Ladra."—Mdlle. Clara Louise Kellogg. Grand Extra Night.

MONDAY NEXT, May 4th, Rossini's Opera, "LA GAZZA LADRA." Mesdames Kellogg, Trebelli-Battini, Herold; Signori Battini, Santley, Foli, Lyall, Zoboli, Casaboni, Agretti, Ballesca. Conductor, Signor Arditi.

Mdlle. Christine Nilsson.

TUESDAY NEXT, May 5th, Verdi's Opera, "LA TRAVIATA." Violetta, Mdlle. Christine Nilsson.

Mdlle. Clara Louise Kellogg.

THURSDAY NEXT, May 7th, Rossini's Opera, "LA GAZZA LADRA." Ninetta, Mdlle. Kellogg.

Mdlle. Christine Nilsson.

SATURDAY, May 9th, Flotow's Opera, "MARTHA." Marta, Mdlle. Christine Nilsson; Nancy, Madame Trebelli-Battini; Lionello, Signor Fraschini; Lord Tristano, Signor Zoboli; Plumkett, Mr. Santley.

Mdlle. TITIENS.—"FIDELIO."—NOTICE.—In reply to the numerous inquiries at the Box-office it is respectfully announced that Beethoven's Opera, "FIDELIO," will shortly be repeated, of which due notice will be given.—HER MAJESTY'S OPERA.

Mdlle. CHRISTINE NILSSON will make her First Appearance THIS EVENING as VIOLETTA.—HER MAJESTY'S OPERA.

Mdlle. CLARA LOUISE KELLOGG as NINETTA, in "LA GAZZA LADRA," on Monday next, May 4th.—HER MAJESTY'S OPERA.

HER MAJESTY'S THEATRE.—NEW BOX-OFFICE.

under the Colonnade of Her Majesty's Theatre, second door from Pall Mall, open daily from Ten till Five, under the superintendence of Mr. Nugent. Boxes, Stalls, and places for Her Majesty's Opera, Theatre Royal, Drury Lane; and also at the Box-office, Drury Lane Theatre, under the portico, open from Ten till Eight.

SIGNOR ARDITI has the honour to announce that his GRAND MORNING CONCERT will take place on Monday, May 25th, at Her Majesty's Opera, Theatre-Royal, Drury Lane, when all the most distinguished Artists of the Company will assist. Further particulars will shortly be announced.

TO AMATEURS AND PROFESSORS OF MUSIC.

TO BE DISPOSED OF,

A Very Fine CREMONA VIOLIN, by AMATTI,

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ST. GEORGE'S HALL.—MME. PUZZI'S MATINEE
MUSICALE D'INVITATION, MONDAY, May 4th.

ST. GEORGE'S HALL.—MR. BARTH'S FIRST
GRAND CONCERT, TUESDAY EVENING, May 5th.

ST. GEORGE'S HALL.—MR. SIDNEY SMITH'S
EVENING CONCERT, WEDNESDAY, May 6th.

ST. GEORGE'S HALL.—MR. CHAPLIN HENRY'S
EVENING CONCERT, MONDAY, May 11th.

ST. GEORGE'S HALL.—HERR F. WEBER'S EVEN-
ING CONCERT, MONDAY, May 18th.

ST. GEORGE'S HALL.—MME. PUZZI'S MORNING
CONCERT, FRIDAY, May 22nd.

ST. GEORGE'S HALL.—MRS. GEORGES DOWELL'S
GRAND EVENING CONCERT, MONDAY, May 25th.

ST. GEORGE'S HALL.—MR. ARTHUR J. BARTH'S
GRAND EVENING CONCERT, on TUESDAY, May 5th, at Eight o'clock. Artists—Madame Florence Lancia, Miss David Dolby, Miss Blanche Gottschalk, and Miss Fanny Holland; Mr. Frank Elmore and Mr. Henwick. Pianoforte, Mr. Arthur J. Barth, assisted by a choir of 50 voices. Conductor, Mr. John Francis Barnett. Accompanist, Mr. Frank Mort. Stalls, 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s. Tickets may be had of Chappell & Co., 50, New Bond Street; Hutchings & Romer, Conduit Street; St. George's Hall; Mr. Barth's residence, 25, Gloucester Crescent, Regent's Park, N.W.

HANOVER SQUARE ROOMS.

MIDLE. ANNIE HARRIS (Pupil of Miss ELEANOR WARD) has the honour to announce her FIRST EVENING CONCERT, at the above Rooms, on WEDNESDAY, May 13th. To commence at Eight o'clock. Vocalists—Miss Constance Roden, Miss Wickham, Miss Annie Jackson, and Miss Blanche Reeves; Herr Reichardt and Signor Caravaglia. Instr. mentalists—Violin, Signor Fernandez; Clarinet, Mr. G. A. Clinton (his first appearance in London); Pianoforte, Miss Eleanor Ward and Mlle. Annie Harris. Conductors—Mr. Louis A. Emanuel, Mr. Horwitz, and Mr. Jules Herold. Stalls, 10s. 6d.; Reserved Seats, 5s.; Admission, 2s. 6d. Tickets at the principal Music-sellers, and at the Rooms.

BEETHOVEN ROOMS, 27, HARLEY STREET.

MISS CLINTON FYNES has the honour to announce that her FOURTH PIANOFORTE RECITAL (Series of Six), will take place on WEDNESDAY MORNING, May 6th. To commence at Eight o'clock. Vocalists—Miss Bessie Emmett, Madame Zuliani, Mr. Charles Stanton. Tickets—Single, 5s.; Reserved and Numbered, 7s. To be had at Austin's Ticket Office, St. James's Hall; and of Miss Clinton Fynes, 27, Harley Street.

MR. HORTON C. ALLISON has the honour to announce that his RECITAL of PIANOFORTE MUSIC will take place at the BEETHOVEN ROOMS, Harley Street, on WEDNESDAY EVENING, May 6th, 1868. Vocalists—Mlle. Angelina Salvi and Mr. Stirling. Tickets, 5s.; Three for Half-a-Guinea. To be had of Mr. Horton C. Allison, 205, Marylebone Road; and of Messrs. Duncan Davison & Co., 244, Regent Street.

HERR LEHMEYER has the honour to announce that his FIRST SOIREE of CLASSICAL and MODERN PIANO MUSIC will take place on WEDNESDAY 13th of May, at the BEETHOVEN ROOMS, Harley Street, when he will be assisted by the following eminent artists—Miss Fanny Holland, Mme. Czerny, Mlle. Salvi, and Mme. Sauerbrey, Mr. Alfred Hemming, and Signor Caravaglia. Violin, M. Chandeau Lane; Zither, Herr Fittig. Conductors, Mr. Beuthin and Herr Aramburster. For all particulars, please apply to Herr LEHMEYER, 14, Store Street, Bedford Square.

VICTORIA HALL, ARCHER STREET, NOTTING HILL.

HERR HAGEMEYER begs to announce that he will give a GRAND EVENING CONCERT, on WEDNESDAY, May 6th, 1868. To commence at Eight o'clock precisely. Artists—Miss Marie Stocken, Miss Mary Ann Potter, Mr. Leonard Walker, Signor Monti; Pianoforte, Mlle. Cecile Fernandez and Mr. H. V. Lewis (R.A.M.); Clarinet, Herr Hagemeyer (P.R.A.M.); Conductors, Mr. H. V. Lewis and Herr Hagemeyer. The celebrated City of London Police Band will perform a Selection from Flotow's Opera, "Martha," and other pieces; also Hagemeyer's "Three o'Clock Galop," with Vocal Chorus.—Stalls (Numbered and Reserved), 5s.; Second Seats, 3s.; Gallery, 1s.

PAGANINI REDIVIVUS

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PORTADOWN CHORAL CONCERT.—The pleasure of the evening was greatly enhanced by the performances of the Musical Prodigy, known by the *nom de guerre* of PAGANINI REDIVIVUS, who has been displaying his wonderful powers in Belfast, and other towns of Ulster, etc., etc.—*Portadown News*, Saturday, April 18th, 1868.

ARMAGH CHORAL SOCIETY.—In addition, PAGANINI REDIVIVUS will perform three Violin Solos. We have had the pleasure of listening to the wonderful performances of this highly-gifted young man. He is regarded by those who are capable of appreciating his high attainments—by men who have made music the study of their lives—as a most remarkable man, transcending in his execution the highest achievements of all who have preceded him in this country. Apart from every other attraction he ought to draw as crowded houses as Thalberg, or his predecessor Paganini.—*Ulster Gazette*, Saturday, April 25th, 1868.

N.B.—Paganini Redivivus can accept engagements by the Night, Week, or Month.

Address—Care of Mr. ENGLISH, English Street, Armagh.

THE UNITED LAND COMPANY (Limited), (Co-operating with the Conservative Land Society, enrolled under 6 and 7 William IV., cap. 32, as "The Conservative Benefit Building Society").

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The Memorandum and Articles of Association may be seen at the offices of the United Land Company (Limited), No. 33, Norfolk Street, Strand, London, W.C.

MISS KINGDON and Miss FANNY KINGDON have the honour to announce that they will give THREE RECITALS OF CLASSICAL AND MODERN PIANOFORTE MUSIC, at WILLIS'S ROOMS, St. James's. The FIRST RECITAL will take place May 4th, at 3 P.M. Violin, Mr. Blagrove. Tickets, 7s., 5s.; Subscription for the Series, 15s. At Olivier's 19, Old Bond Street, or Miss Kingdon's, 31, Maida Hill West.

OPERATIC SINGING CLASSES for Training Pupils (Ladies and Gentlemen) for the Lyric Stage are held twice a week, under the direction of Maestro CATALANI, who is making preparation for the formation of an Opera Company.—Particulars of Maestro CATALANI, at his residence, 59, Queen Anne Street, Cavendish Square.

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FRAULEIN AUGUSTA MEHLHORN will sing Herr OBERSTERN's admired song, "I WOULD I WERE" (Harp Accompaniment—Herr OBERSTERN), at Mr. F. Weber's Evening Concert, May 18th, at St. George's Hall.

MISS KATHLEEN RYAN will play "BARCAROLE" and "ANDANTE AND ALLEGRO," in A minor (MENDELSSOHN), at Madame Puzzi's Matinée Musicale, St. George's Hall, May 4th.

MISS KATHLEEN RYAN will play "THE HERMONIUS BLACKSMITH" (HANDEL), at the Concert for the Benefit of Mr. George Tedder, St. James's Hall, May 4th.

MISS STOCKEN will sing SCHIRA's admired Waltz, "IL BALLO," at St. George's Hall, May 11th and June 4th.

MISS ROBERTINE HENDERSON will sing (with M^{rs}. GEORGE HUDSON) NICOLAI's Duet, "ONE WORD," at Mr. H. J. Vaughan's Concert at Slough, May 11th.

MISS BESSIE EMMETT will sing GUGLIELMO's popular Ballad, "THE LOVER AND THE BIRD," at Reading, 7th inst., and at Mrs. J. Macfarren's Recital, Colchester, on the 19th.

MISS EMILY SPILLER will sing her new and immensely successful Ballad, "BREATHE NOT THAT NAME," composed expressly for her by GUGLIELMO, at Mr. Tedder's Concert, St. James's Hall, Monday next.

MISS MARIAN ROCK will play E. SAUERBREY's new Transcription of "LOBELEY," at the Concert Hall, Store Street, Bedford Square, May 6th.

MISS BERRY GREENING will sing "THE SONGSTERS OF SPRING" (composed expressly for her by ALFRED CARTER) at her Matinée, at the Hanover Square Rooms, June 5th.

MISS BERRY GREENING begs to announce that she is now in Town for the Season, and that she has resumed her Private Lessons and Classes as usual. Miss Berry-Greening's Matinée will be held, under distinguished patronage, at the Hanover Square Rooms, June 5th. Letters relative to Concert Engagements, Private Parties, Lessons, etc., should be addressed care of Messrs. CHAPPELL, 50, New Bond Street, W.

MISS CLINTON FYNES requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, Harley Street, Cavendish Square, W.

MADAME WEISS has the honour of announcing to her friends and the public that she has resumed her Professional Duties, and is in town for the Season.—St. George's Villa, Gloucester Road, Regent's Park.

MDLLE. ZEISS begs to announce her arrival in London for the Season, and that she is open for Operatic Engagements, Concerts, Solécès, &c. Address to care of Messrs. DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street.

MDLLE. ANGELINE SALVI will sing BENEDICT's new Song, "WHY ARE YOU SADDENED?" (the Answer to his popular "Rock me to Sleep"), and AIME MAILLART's new Cantilène, "I SAW A BRIGHT BLUE FLOWER," at Mr. Horton Allison's Recital, May 6th.

MR. EMILE BERGER.

MR. EMILE BERGER begs to inform his Friends and Pupils, that he returns to town for the season on the 24th May. All communications for Concerts, Lessons, &c., to be addressed care of DUNCAN DAVISON & Co., 244, Regent Street, London, W.

MR. GEORGE PERREN will sing GUGLIELMO's admired Ballad, "THE THREE HOMES," at the Hanover Square Rooms, on the 5th inst.

MR. F. WEBER and Miss WEBER will play "A HAPPY HOME" (Piano Duet composed by Mr. WEBER), at his Concert, St. George's Hall, May 18th.

MR. FRANK ELMORE will sing ASCHER's popular song, "ALICE, WHERE ART THOU?" at St. George's Hall, May 5th.

MR. FRANK ELMORE will sing "THOU ART SO NEAR AND YET SO FAR" (RICHARDT), at Myddelton Hall, May 6th.

MR. WALLACE WELLS (*Primo Tenore*) will sing in "THE MAY QUEEN," and CORNWELL's Ballad, "LOVELY SPRING" (Islington), May 7th; "ISRAEL IN EGYPT" (Canterbury) 15th.—All communications respecting Oratorios, Concerts, &c., to be addressed care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street.

MR. CHARLES STANTON (Tenor) is open to engagements for Oratorios, Concerts, &c. Address—6, Lower Porchester Street, Oxford Square, Hyde Park.

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"TELL ME IT IS NOT SO," Herr REICHARDT's popular Song, will be sung by the Composer, at St. James's Hall, on Monday, May 4th. Published in E flat and G. 4s.

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WALTER MACFARREN'S NEW PIANOFORTE SOLOS:

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"THE LOVER AND THE BIRD," by Guglielmo.

THIS universal favourite Ballad, acknowledged to be "the most admired song of the day," may be had now as follows:—In E flat, for Soprano; in C, for Mezzo-Soprano; and in A flat, for Contralto. Also in each of the above keys, with the bird imitations originally composed for Mdle. Liebhart. Also, transcribed for the Piano Solo by KUHNS (brilliant and moderately difficult); transcribed for the Piano Solo by EMILE BERGER (very brilliant and moderately difficult); transcribed for the Piano Duet by HENRY TULLIARD (easy). Also as a Waltz (introducing the whole favourite melody), arranged by GUGLIELMO. Another Transcription for the Piano Solo, by HENRY ABRAHAM (brilliant and very easy), will be shortly published. Price 4s. each; sent post free for 25 stamps.

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PUBLIC TASTE AND ITS MOTORS.*

(Continued from page 284.)

In the south of Germany, most of the Princes soon became reconciled to the French order of things when Napoleon invented the independent kingdoms and grand-duchies. The mass of the people vacillated between the old feeling of attachment towards Roman Catholic Austria and a certain admiration for the new regimen, which had brought with it fresh life and movement, as well as, in some cases, deliverance from many a burden. At that period, and up to within the last few years, what people most feared were the civilized, unostentatious, Protestant Prussians. The few individuals in the South of Germany who felt the disgrace of their native land, stood quite isolated, not regarded by the people, and laughed at by the educated who made their bellies their gods. This was not so in the North; there, the great literary movement was more advanced, and the people could no longer be denationalized. There, too, the love for genuine German music grew more and more vigorous; German artists and German music flourished in Berlin and in Leipzig, while in the South the old operatic and terpsichorean system was revived, and travelling virtuosos alone excited anything like interest. But great changes gradually took place in Austria. The beneficial influence of the higher aristocracy became weaker, and its place was occupied by the varying taste of a new public. Wars and state-bankruptcies, as well as other causes, had diminished the fortunes of the great landed proprietors. The latter were now compelled to practise economy. They gave up their private musical establishments; they no longer purchased manuscripts or paid four or five times more than the fair price for the first copies of a new composition; they still patronized music, it is true, but the direct relations between them and the representatives of the art became more seldom; they were no longer the friends, but only the Mæcenases of art. I will explain, by-and-by, the difference between the two characters. When the time of the Vienna Congress arrived, the high aristocracy distinguished themselves by brilliant parties, gala excursions, toilets, and so on, but the concerts formerly given by their private musical establishments had been discontinued for some years. In the year 1817, Rossini visited Vienna with his pleasing melodies, frequently rising to true musical beauty; with his knowledge of the stage and of the voice; and with his incomparable Italian singers. His operas soon spread in all directions, being performed as far back as 1818 in Berlin. With them, Italian music, hitherto regarded as the favourite music of the Courts alone, obtained the upper hand on the stage, and in musical entertainments generally. Parties and dissensions sprang up among the judges and among the lovers of music. Each party strove to strengthen itself. The different tendencies in the way of taste developed general interest—and thus arose the great musical public.

It must here be stated that the contest between the various musical parties, though conducted with passion, was not carried on in the South of Germany with the same fierce rage as in the North. The disposition of the South-Germans found in the very fact of their greater susceptibility a point of contact, while, in the North, reflection served only as a means of separation. In South Germany people are frequently separated by their emotions, but a little calm reflection brings them nearer to each other; in the North, the original feelings are frequently the same, but people philosophize over some subordinate disputable point so long that they end by philosophizing themselves asunder.

Thus then the production of Weber's *Freischütz* was in Berlin a national, but in Vienna a purely musical, matter. In Berlin the critics of the period manifested coolness, while the German-inclined public were in ecstasies, and celebrated the triumph of music expressive of German national feeling and a popular book, over Spontianian pathos and exotic librettos. In Vienna, the dispute was whether Weber or Rossini wrote the better music. It was, by the way, subsequently asserted that the enthusiasm of the Viennese was a protest against the political reaction in Rossini's music, but I believe the Viennese troubled themselves at that period quite as little about the political principles inculcated in Rossini's roudades, as they do now-a-days about the new-German views in *Lohengrin*. Italian operas and singers had been exceedingly

popular even before Rossini's time, and the German operas of the day by Weigel, Gyroitz, Seyfried, Winter, and even that very worthy romanticist Spohr, were not calculated to excite any warm feeling in the Viennese. But the Italian singers of that period were the greatest vocal artists and virtuosos who ever lived, and the genuine Italian method of singing, exemplified by a fine voice, possesses even now an almost irresistible charm, and it is not till afterwards that we ask ourselves whether it is what has been sung or the singing, the composition or the execution, which has entranced us. It is, therefore, not surprising that for a time Rossini's operas drove all others out of the field. But that it was not Rossini who caused the greatest revolution in musical matters is proved by a scrutinizing glance at the period immediately following. During the years from 1820 to 1840, it was not Italian music but the influence of musical development in France which exercised the greatest influence upon taste in Germany and created eclecticism. Paris, at that epoch, shone in all the brilliancy of political and artistic progress, and in a concentration of great and celebrated men such as had never existed previously, and will, probably, never be seen again. Cherubini was reposing upon his laurels; Onslow, now completely forgotten, was composing quartet after quartet, without being able to satisfy the pressing demands of publishers and dilettanti; Auber with his *Muette de Portici*, Halévy with *La Juive*, and Rossini with his *Tell*, had laid the foundation of historical opera, as it is called, which Meyerbeer developed to its utmost limits. Boieldieu, Hérold, and Adam, reigned in what is known as conversational opera. Paganini, Liszt, Chopin, Ernst, Baillott, Kreutzer, Beriot, Herz, and Kalkbrenner, resided in Paris, and it was there that Thalberg founded his reputation. It was there, too, that the greatest Italian singers celebrated their triumphs, while Bellini and Donizetti composed for the Italian Opera of Paris their best works: *I Puritani* and *Don Pasquale*. But it was not merely the material facts of the stage and virtuosity which were so brilliantly developed in the French capital. A powerful impulse to attain what was highest in art lived and worked in men's minds.

The Society of the Concerts of the Conservatory, urged to the step by Rossini, it is said, had, in the year 1828, performed Beethoven's Symphonies, which evoked a degree of enthusiasm no one had ever expected. A young man, then a medical student, Berlioz, had come forward with a new symphony, designated by the disciples of the romantic school, as the first step in a new path. When quite a young man, Mendelssohn visited Paris, and the old conductors of the Conservatory honoured him not by getting up a banquet with toasts and notices in the papers, but by performing at their concerts his Symphony, which he himself had not yet heard; by Baillott's playing to perfection the *Ottet*; and by the conductors at last requesting him to perform Beethoven's G major concerto at the Conservatory. I expressly touch upon this fact here, to show that we must not reproach the French with having originated only virtuosity and puffing; both first became very general and fully developed in Germany. If we examine the state of matters in the latter country during this period of Parisian brilliancy, we find French operas, fantasias, variations, and romances, spread about everywhere. Mendelssohn's compositions were known too, and appreciated by, only a comparatively small portion of the public. The first blossoms already adorned the tree of Schumann's music. At the same time, however, the art was daily spreading more and more in all directions. It was no longer the property of the higher classes alone, who sought in it intellectual enjoyment, who devoted their patronage and time to it; it penetrated more and more among the masses, to whom it was compelled by circumstances to appeal; it descended from the pedestal of exclusiveness into the regions of the people. It became a source of agreeable social entertainment. Concerning dilettanteism, with its advantages and its drawbacks, I have already often expressed my convictions in these pages. I may therefore, now pass it over in silence, and speak of the relations of the public to virtuosity, and the period when the latter most flourished.

(To be continued.)

MUNICH.—The first performance of Herr Richard Wagner's new opera, *Die Meistersinger von Nürnberg*, was to have taken place this month, but is now postponed to the autumn.

* From a lecture *On Modern Society and Music* by H. Ehrlich.

BLACK MAIL CRITICS.

(From the "Sunday Times," April 29.)

The exact whereabouts of the line which divides passive indifference to slander from active measures for its repression is sometimes hard to tell. Yet in every case there is such a line, once beyond which quiet endurance becomes a fault, and prompt retaliation a virtue. The change from one to the other may be, and often is, excessively disagreeable. A man will generally feel disposed to let his traducers "bark and bite" in proportion to the consciousness he has that they are gnashing their teeth at imaginary faults. But, like Dr. Porson, when labouring unsuccessfully to keep his centre of gravity within the base, he often finds the "nature of things" too strong for him. Jealousy for his own character becomes aroused when he sees that falsehood may be repeated till it has the force of truth, and that an impression based upon nothing more solid than fancy may, unless blown upon and dispersed, come to be regarded as having a substratum of fact. At such a time a man must stoop to notice that which, in his heart, he despises, and to challenge adversaries he would prefer leaving alone that they might enjoy the fruit of their own devices.

An obligation like this seems to be laid, just now, upon the musical critics of the London press. Society, never loth to receive impressions of the kind about any class of men, is in danger of accepting their dishonesty as an axiom. Of course, society has never tested the matter for itself. It believes what is written without hesitation when (such is human nature) the object is to point out any real or imaginary sore upon its own members. Hence the bad faith of musical critics is becoming a part of society's favourite cant, and promises soon to be enrolled among the stock topics which society discusses with ignorant unanimity. How many people who know absolutely nothing of those they traduce, and could not back their assertions with a shadow of proof, talk glibly about the corruptions of the musical press. It is one of the subjects of the day upon which those who feel they must chatter about something enlarge—such boldness comes from long impunity—without fear for the shallowness of their knowledge. The bringing about of this state of things is no secret. Critics of any sort have a thankless task to perform, and, in proportion to the conscientiousness with which they do their work, so is the risk they run of making enemies. In this lies the root of that tree of evil-speaking which interested people of all kinds take care shall not languish for want of digging about and dunging. Hence the allusions to one notorious case on the *ex uno disce omnes* principle, and hence the more or less broad insinuations against the honesty of musical critics as a class which appear in print from time to time. In many cases circumstances rob these attacks of much of their power. When, for example, the Rev. Mr. Cox, himself a critic after an amateur fashion, enters upon another sort of warfare than that properly belonging to an officer of the church militant, public opinion disarms the fratricide. In like manner, when the musical papers thrust at musical critics, as they often do most viciously, the public voice declares "it is an ill bird that fouls its own nest," or, in a cynical mood, expresses an opinion that "when rogues fall out honest men come by their own." The case is different, however, when journals of position and influence, the impartiality of which may be presumed, echo the opinions uttered by others of a different class. Often, perhaps, the writers do but thoughtlessly repeat the current cant of those around them, which they accept as genuine because it is current. Yet the mischief done is none the less, and, therefore, we were sorry to see some lines in a recent number of *Fun*, which, it is to be hoped, gained the place they hold when Mr. Tom Hood was napping. In the course of a rhyming deliverance upon the condition of English opera, the writer launches out thus:—

"When this unbiased critic can insist
That no pianists—save his wife—exist,
And that his journal's influence can bring
To prove that none can like his daughter sing;
When for good notices black mail is paid;
When music means but profitable trade."

Very possibly this was written without the remotest idea of any one disputing its truth. If so, we are sorry to intrude upon a very comfortable state of things, but we feel bound to show the versemaker of *Fun* that his assertions are not unquestioned, especially

as he has been liberally patted on the back by those whose pleasure at having an ally is only equalled by their surprise.

The personal allusions in the passage above quoted can be passed over, since their reference seems to be to purely imaginary characters—representative men of straw set up only to be knocked down. We know of no critic who holds that "no pianists—save his wife—exist," or who is guilty of a like natural predilection for the singing of his daughter. We do, however, know of one whose wife is a public performer, but who rarely mentions her name, although he might do so with all honour and not be fairly suspected of undue partiality. Dismissing that part of the subject therefore, we come to the more serious line which charges upon musical critics in general the levying of "black mail." We have called this accusation serious, and such it is, for, if true, it follows that an entire class of journalists have sold themselves and their influence for gain. Judas Iscariot upon the judgment seat could alone represent the state of things thus brought about. But is it true? No. A thousand words would add nothing to the force of that simple negative, and we leave it in its emphatic isolation.

We wish, however, to show the *Fun* writer that, if his lines were penned with a special application to particular critics, his mode of warfare is grossly unfair to the rest, and equally unjust to his own manliness. Either he is assured of the truth of his assertions or he is not. If not, then they ought never to have been made, and, in the other case, they ought to have been made specific so as not to confound the innocent with the guilty. That is a poor champion of the honest and right who, lying safe behind generalizations, shoots his arrows in the air to the possible wounding of friend and foe alike. As it is, the public have, doubtless, asked themselves "Who are these black mail critics?" Assuming that any exist, and that the *Fun* writer knows them, we beg to echo the public query with the emphasis arising from the justice and urgency of the case. What a brilliant opportunity is now before that gentleman, not only to show himself manly as well as "gentle," but to pick out the "black sheep" from an important class of journalists, to elevate the moral tone of musical criticism, and to do an immense good to the art. Let him come forward, point his finger at each recreant critic and say, "Thou art the man," and honour awaits him such as awaits a public benefactor. The honest writers upon music, we may promise, will at once forgive his generalities in their joy at being rid of false brethren. The proprietors of the journals upon which the black mail men are engaged will be as grateful as the dismissal of the latter will be prompt. Artists will eagerly subscribe for a tea service or some equally appropriate testimonial, and even the general public may record a vague and passing admiration. We assume that the *Fun* writer has the ability to reap these rewards (otherwise his lines are simply unpardonable)—has he also the will? If not, so much the worse for him, since it compels us to class him, at the very best, with *Punch's* famous little boy, who chalked up "No Popery" and then ran away.

Seriously, however, we hope that our contemporary's versifier wrote without special application. Having his space to fill and money to earn, he perhaps used the material that came to hand without jealousy for critical purity on the one hand, or an *animus* against critics on the other. In this case his offence is a venial one, only demanding the caution usually given to those who play with edged tools. Said Dr. Watts or some other poet of childhood:

"None but a madman would throw about fire."

What, then, must he be who flings about accusations able to destroy the reputation of whomsoever they may chance to hit? But if, on the other hand, the black mail charge was brought deliberately and in full view of its significance, we have no words to express our opinion of a writer who indulges his feelings at the expense of many concerning whom he knows nothing.

The moral of the whole affair is that the stock phrases about the dishonesty of musical critics ought promptly to be challenged. Let us have done with innuendoes, which are the weapons of cowards, and deal only with definite statements about which there is no obscurity. The character of a man or class of men ought not to be attacked save "in the face of the sun," where the fairness of every blow can be judged, and issue can be joined on equal terms.

LEIPZIG. — Shakspeare's *Tempest* with Herr Taubert's music was performed at the Stadt-Theater a short time since.

THE ROYAL SOCIETY OF MUSICIANS.

SIR.—The Royal Society of Musicians is an institution which has special claims upon public sympathy and is, in itself, a special object of interest. So long as the poor are with us, every society which undertakes the dispensation of charity may challenge the regards of right-hearted men. But while all occupy this common ground and enjoy this common privilege, there are features that give distinctiveness to certain cases putting them, in some respects, apart by themselves. One of those cases is supplied by the Royal Society of Musicians, for which reason I beg to draw attention to it. Before doing so directly, however, it may be well to indicate the peculiar demand that any institution for the relief of musicians has upon public support. As well as to the charity which can feel for distressed humanity anywhere, it appeals to the sentiment of gratitude for past enjoyment. The musician (always supposing him to be worthy the name) dispenses pleasure, in the practice of his vocation, of the purest and most refined order. He is a public benefactor who unlocks the treasure house where are stored the exquisite thoughts of master-minds, and who puts into living language the written utterances of inspiration. Very naturally this has been made the most of by the distinguished men who have presided at the festivals of the Royal Society of Musicians. Thus we find Mr. J. D. Coleridge (1867) referring to it in the following words:—

"—it is the peculiarity of music that it requires a large number of other people to interpret and to delineate for us the creations of its great masters. A single small volume enshrines the genius of Virgil, or of Dante; a statue brings us face to face with the mind of Michael Angelo; a piece of canvas conveys to us the imagination and skill of Titian, and Rembrandt, on a panel; but, for the most part, the mighty masters of music are to the generality of mankind utterly dumb without the aid of other men, either singly in small numbers or in large, to make us understand or appreciate the creations of their genius. In this art there are thousands of men and women scattered up and down the country employed in the cultivation and improvement of the people. Of necessity, amongst these there must be the needy, the poor, the old, the unfortunate. It is for such persons as these that assistance is wanted, and hence the necessity for the rise and support of such institutions as this."

Another chairman, Mr. Beresford Hope (1866), has urged the same plea in a most direct manner. The musician's claim upon grateful remembrance could not be better stated than in these words:—

"Well, are the professors of this art, which enchants us all, to be allowed to die out and be forgotten? Are we to toy with them, as with the playthings of the hour? Are we, when the time of sickness and sorrow comes, to dismiss them with a civil bow or a supercilious sneer? . . . The more generally the taste for music spreads the more popular its professors are in those bright and jubilant days when manly vigour and graceful female beauty add their charm to the performance, and the more necessary is it that when old age comes on, when the manly frame is bent, and the delicate organization of the throat refuses the call of its master, and the hand forgets its cunning, that we should appeal to the better, and higher, and more earnest sentiments of those who have encouraged us when we were ministers to their pleasure."

When, therefore, the public extend a helping hand to societies like the one on behalf of which these words were spoken, they do but discharge a debt; or, to say the least, acquit themselves of a moral obligation. In demur to this, some may urge that the musician had his price for work done, and there was an end to the connection. But with such people, who must have bartered away their hearts for a set of dogmas in economics, I have nothing to do.

The features peculiar to the Royal Society of Musicians are, in part, connected with its history. About the very origin of the institution there is something striking. It seems that more than 180 years ago there was a German oboe player in this country, by name Kytch. He was great upon his instrument, but knew so little how to play his part in life that he went hopelessly to the bad, and was found one morning in St. James's Market dead. Kytch left two sons, who took to driving donkeys for a living, in which capacity they were seen by some eminent performers of the period. Struck by their appearance these performers made inquiry about the boys, and the discovery of their relationship to poor Kytch led eventually to the founding of a society for the relief of indigent musicians. This was in 1738, when were printed certain rules and regulations, as also a list of the members, which, with those subsequently issued, includes the name of nearly every notable musician resident in England from that time to the present. Among the earliest to join the society was George Frederic Handel, who remained till his death its warm friend and liberal benefactor. In 1739 the illustrious master wrote a concerto and played it himself, at a performance for the society's benefit. The next year he directed a concert on the same behalf, at which *Acis and Galatea* was presented, as well as two more concertos. In 1741 the kind-hearted musician gave a performance of his serenata, *Parnasso in Festa*; and, not to mention other acts of goodwill to the institution, when he died it received from his executors the sum of £1,000. For this the Royal Society of Musicians has a claim upon the sympathy of every lover of

Handel—a claim which received most substantial recognition from the managers of the Westminster Abbey Commemoration, who, in 1784, handed over to the fund no less than £6,000. For all time to come the composer and the society will be associated together. It is not very likely, therefore, that the advantages of the connection to the latter have been exhausted.

But, apart from its history and object, the Royal Society of Musicians has claims which ought not to be overlooked. For example, it is admirably managed, a merit which struck the business mind of Alderman Salomons at the recent festival (April 2, 1868),* and upon which he commented with evident pleasure. This might well be, seeing that out of an expenditure, during the past year, of £3,054, only £300 went in other than direct relief to the objects of the society's care, while of that comparatively small sum one-third was required for necessary repairs of property. When I say that the disbursements for salaries amount each year to no more than £180, I prove to the most cautious of intending subscribers that his money will not be diverted from its proper use, nor appropriated by the greedy barnacles who too often afflict themselves to the ship of charity. Many years ago Dr. Burney wrote of this society as follows:—

"No charitable institution can be more out of the reach of abuse, embezzlement, or partiality, regulated with more care, integrity, and economy, or have its income so immediately derived from the talents and activity of its own members, than this. There is no lucrative employment belonging to the society, except a small salary to the secretary and collector, so that the whole produce of benefits and subscriptions is nett, and clear of all deduction or drawback, for the governors defray all the expenses of their various meetings out of their own pockets."

What was true of the charity when Dr. Burney wrote is true now; and if to this picture I add, by way of finishing touch, that this society for musicians is managed by musicians, nothing more can be needed to commend it, as an admirable example of what such an institution should be. The relief granted to claimants very properly takes various forms. There are, first of all, monthly allowances to members and widows of members. These amounted last year to £2,224; and in the same period, temporary relief was afforded to the extent of £297. Schooling also figures in the list of expenses—the amount so disbursed being £39. Next come the allowances for funerals (£44); premiums given with apprentices (£34); and, lastly, Christmas gifts, the value of which was £66. Figures like these represent an amount of good done to a class having special claims upon consideration which it would be difficult to overrate. Without publicity or needless humiliation, the widows and orphans of dead musicians receive from those who best know their wants the help that can sustain them in their distress. This is a good thing done in the best possible way.

For reasons of which the foregoing are chief I commend the Royal Society of Musicians, first of all to musicians themselves, and next to the public at large. The former—even those who least anticipate the need of help—should be members for the sake of others to whom that need will certainly come; while the latter have no choice, if they cherish the feelings which best become our nature, but to extend to it a helping hand.

To the Editor of the "Musical World."

THADDEUS EGG.

PRAGUE.—Herr von Flotow's opera, *Am Runenstein*, has been very favourably received.

MOSCOW.—The Italian operatic season commenced on the 15th April, with M. Gounod's *Faust*, Mlle. Artôt being much applauded as Margarethe.

WEIMAR.—The general meeting of the German Shakspeare Society was fixed for the 22nd and 23rd April. "On the 21st," says the *National Zeitung*, "will be performed at the theatre *Mignon*, the opera cut out of *Wilhelm Meister's Lehrjahre*, to suit the music of M. Ambroise Thomas. This opera, first produced here on the 13th April, at a gala performance in honour of the birthday of the Grand Duchess, has hitherto not had any particular success, though something is expected from the necessary cuts, and more especially from an alteration of the end. It must be stated—and the fact is highly characteristic of the way in which operas of this kind are manufactured—that the speculative Frenchmen feared the conclusion of the opera as performed in Paris, and also here, on the 13th April, and in which *Mignon* and *Wilhelm* are happily united, would appear in Germany an impudent attempt to improve Goethe's creation, and not be well received. In order, therefore, not to close that market for their wares, they adopted a very simple plan; for Germany, the composer and librettist concocted a new ending, in which *Mignon* descends into the grave instead of seeking the nuptial couch. Nothing could be easier! The only question is: what are we to think of music, the tone-pictures of which admit such an arbitrary process?"

* See *Musical World*, April 4, article signed "B. B."

REVIEWS.

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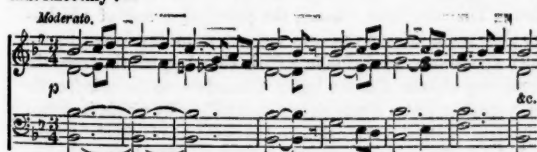
The first volume of this capitally managed serial is now complete, and may be had elegantly bound for an absurdly small sum. The number before us is the beginning of vol. ii., and a more promising beginning could hardly be desired, especially with reference to the vocal music it contains. To prove this, we are scarcely called upon to do more than mention the names of the composers—M. Jacques Blumenthal, and Mr. J. L. Hatton—who have contributed to its pages. The former has sent a setting of some words by Hamilton Aidé, entitled "Love, the Pilgrim," which reads so marvellously like Longfellow that we must quote the opening lines:—

"Every day a pilgrim blindfold,
When the night and morning meet,
Entereth the slumbering city,
Stealth down the silent street,
Ling'ring round some batter'd doorway,
Leaves unblessed some portal grand,
And the walls where sleep the children
Toucheth with his warm young hand."

The idea is fanciful, but pretty, and well adapted for treatment by the composer of "The Message." M. Blumenthal has handled it with considerable success, and the result is a song which cannot fail to make its way into favour. Mr. Hatton's song is simpler in character, but equally in keeping with the chosen subject. It is written in praise of the "Golden May Time," has a melodious theme in six-eight measure, and accompaniments which exemplify the composer's invariable good taste. The pianoforte pieces in the number are "Evening Rest," a *berceuse* by Sydney Smith, some portions of which are pretty enough; and "Spring Breezes," a lively composition by Ignace Gibsone. Neither of these calls for special remark.

Mass for Two Sopranos, Tenors, and Basses. With accompaniments for organ, by WELLINGTON GUERNSEY. Dedicated by permission to H.I.M. Dom Pedro II., Emperor of Brazil. [London: Duncan Davison & Co.]

In composing this mass Mr. Guernsey seems to have had in view the requirements of small choirs. For the sake of those bodies themselves, but especially for the sake of the congregations whose musical service they lead, it is well that the requirements aforesaid should have attention from competent men. The small choir, however, is difficult to please. It wants music which shall be showy and effective when given by a few voices, but at the same time simple in character and correspondingly easy to execute. Not often finding these qualities in combination, the small choir prefers the two former at any cost, and, not seldom, makes a mess of the matter. Mr. Guernsey's work seems likely to help in rendering catastrophes of this sort needless. His music is pleasant to sing, and well adapted to arrest attention, while most easily understood and remarkably free from executive difficulty. These features will be made apparent by a few brief extracts. The "Kyrie" opens thus smoothly:—



At the close of the "Christe eleison" a transition from the key of A major to that of the dominant is thus managed:—



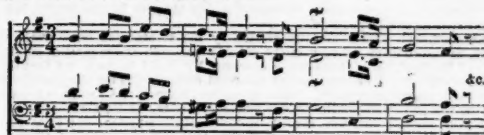
The "Gloria" is well sustained in its cheerful vigour, and, moreover, has a solo which basses of equal pretension are likely to quarrel over when the question arises—"Who shall do it?" The principal feature of the "number" is found in the first bars:—



After a free use of this in a variety of keys, the following quiet phrase, on the words "Qui tollis," &c., comes as an agreeable relief:—



Other points of interest might be cited, but we pass on to the "Credo," a brief and vigorous movement in D major, characterized by plain and unpretending harmonies. The "Incarnatus" is in the form of a trio for soprano, tenor, and bass. Its peculiarly reposeful style can readily be gathered from a brief quotation:—



This movement is very short, being succeeded by a *largo* in the tonic minor at the words "Crucifixus etiam pro nobis." Whether Mr. Guernsey has been equal to the profound solemnity of the text in this part of his work is a point about which different people may entertain different opinions. This much is certain, however, that he has treated the subject in a manner which cannot fail to arrest attention. The "Et resurrexit" opens on the dominant of G minor, which key it soon leaves for that of G major. Thence to the end of the creed is a continuous and broadly phrased *allegro*, intended to give effect to the jubilant hopefulness of the words. While waiving quotation, we may mention that on the words "Et expecto resurrectionem," a change to the dominant key takes place with well considered effect. The "Sanctus" opens in B flat, and gives out a fugal subject at "Pleni sunt Cœli" (abandoned for a repetition of the opening), and at "Hosanna in excelsis" introduces a succession of *ff* chords in G minor and D major which afford striking contrast to what precedes and follows. The mass contains no "Benedictus," there being in its stead a setting of the "O salutaris." This opens (in F major) so like the "Incarnatus" that the resemblance must be intentional. The "Agnus Dei" is, perhaps, a little too secular in style for the tastes of many people. On the other hand, however, there are very many who will find in his flowing phrases a welcome change. To the "Dona nobis" the former are not likely to make any objection, its broad themes and plain harmonies bringing it well within the bounds of orthodoxy. With regard to the mass as a whole we have no doubt of its proving acceptable to the choirs for which it was evidently written. As the result of a laudable effort to supply music adapted for ordinary use in the Catholic service both by its moderate length and easy character, Mr. Guernsey's work deserves attention.

Coot's Royal Lancers. [London: Hopwood & Crew.]

A CAPITAL set of quadrilles, founded mostly on well-known old English airs. They are thoroughly danceable.

The Christy's Jewel Waltz. By CH. COOTE. [London: Hopwood & Crew.]

THE lovers of the Christy songs, comic and sentimental, have now the opportunity of dancing to them. Bad talkers should welcome their publication in this form. What a source of comfort they will find in the topics suggested by "Hunkey Dorum." T. E.

MILAN.—The winter season was brought to a close at the Scala with the tenth performance of Verdi's *Don Carlos*.

BRUSSELS.—*L'Africaine* has been performed at the Théâtre de la Monnaie, with Mme. Sass as Sélika. M. Bizet's opera, *La Jolie Fille ed Perth*, has been coldly received. It was very badly rendered, however, and the book is execrable.

MADRID.—*Poliuto* has been produced at the Teatro Real, with Sigr. De Messen, Sigr. Tamberlick, Santes, Varvoni, and Padovani, in the principal parts. Sig. Tamberlick was encored in the "Credo," and the duet in the last act greatly applauded. Sig. Tamberlick has appeared, also, as the Duke of Mantua in *Rigoletto*. There is a report that Mlle. Kennet will sing the part of Donna Anna in *Don Giovanni*.—A performance of Señor Francisco Anorevi's *Stabat Mater* was given on the evening of Palm Sunday in the palace of El Buen Retiro, the residence of the Infantas Doña Cristina and Don Sebastian Gabriel. According to report, a French operatic company, under the management of Señor Gaztambide, will give a series of performances at the Teatro de la Zarzuela in the early part of next month.—The censure has prohibited *Barba azul*, otherwise *Barbe-bleue*, by M. Offenbach.

Beethoven's slow movements—where, after a prelude of two bars, assigned to bassoons and clarionets, the violins begin to sing a melody of which the parallel can scarcely be found in music, not a fault could be detected. The admirably sustained delicacy of the wind instruments, combined with a justness of intonation never for one instant wavering, harmonized gratefully with the unceasing stream of tune to which (the largest share of responsibility devolving upon the first violins, in varying, embellishing, and developing the leading theme) it is the task of the string instruments to give utterance—a task achieved from beginning to end in perfection. If the *finale*, built upon Schiller's *Ode to Joy*, was not as uniformly beyond reproach as what preceded it, the choral parts, to say nothing of the vocal solos for soprano, contralto, tenor, and bass, being of excessive difficulty, it may at least be said, without exaggeration, that, on the whole, a finer performance of even this portion of the symphony has rarely, if ever, been heard in England. The solo quartet was represented by Mdle. Enequist (soprano), Miss Julia Elton (contralto), Mr. Wilbye Cooper (tenor), and Herr Wallenreiter (bass); the chorus by the Crystal Palace Choir, which is making such rapid progress that hopes are reasonably entertained of its becoming, at no very distant period, a worthy companion to the already renowned Crystal Palace Orchestra. The vast audience listened, "quiet as a stone," from one end of the symphony to the other, only breaking out, at the intervals between the several movements, into loud applause, which, at the end of the *finale* became quite enthusiastic. It would seem that this, the most extraordinary of the "tone-poems" of Beethoven, now forty-four years since its birth, was becoming decidedly "popular."

In comparison with such a performance of such a work the rest of the concert was inevitably tame. It might almost be laid down as a maxim that after the Ninth Symphony nothing else should come. It is a concert in itself, and so completely exhausts the attention of those who listen to it as it ought to be listened to, that they are incapable of doing justice to anything that may follow. Nevertheless, the playing by Herr F. Grützmacher, violoncellist to the King of Saxony, of a concerto, or rather, its form considered, a *concertino* (with orchestral accompaniments), of his own, well calculated to exhibit the capabilities of the instrument, and to display to advantage his own remarkable skill as an executant, would, under no matter what circumstances, have excited real interest; nor was it surprising that Mr. Arthur Sullivan's very charming setting of the pearl of "lullabies," "O hush thee, my baby" (*Guy Mannering*), as a part-song, given so thoroughly well as it was by the Crystal Palace Choir, should elicit a unanimous encore. But there were yet other interesting things. Herr Wallenreiter, a bass from the Court Opera of Stuttgart, evidently an artist of experience, sang with genuine spirit one of the most striking and characteristic of all Handel's dramatic pieces—the recitative, "Io, tremate," and air, "O voi dell' Erebo" (from the *Resurrezione*), in which the composer of the *Messiah* seems to point out the way for Gluck, but over a road too difficult for the timid feet of Gluck to tread. Mdle. Enequist, too, a favourite at the Crystal Palace, gave the *polacca*, from *I Puritani* ("Son vergin vezzosa") so much to the satisfaction of the audience that she was unanimously applauded; Miss Julia Elton introduced a new song by Signor Randegger ("Child's Evening Prayer"); Mr. Wilbye Cooper sang "Believe me, if all those endearing young charms," with orchestral accompaniments, including a free part for violoncello (Herr Grützmacher) by Mr. Manns; and the concert ended with a splendid performance of Mendelssohn's overture to *Ruy Blas*, which is as full of dramatic vigour and expression as any of the orchestral preludes of Weber.

Previous to the concert Mr. Manns read aloud to the audience a telegram (handed to him by Mr. Bowley, general manager) record-

ing the attempt on the life of the Duke of Edinburgh. This created an impression that may easily be imagined, and was appropriately followed up by a performance of the National Anthem, the solos delivered by Mdle. Enequist, during which the whole assembly stood up. Shortly after the performance of the Choral Symphony, a gentleman addressed the audience from the gallery in reference to the same subject, calling at the termination of his speech for three cheers, expressive, so far as we could understand, of loyal attachment to the throne. This oration, though in our opinion superfluously officious, implying, as it did, a doubt on the part of the unknown speaker as to whether the rest of the assembly entertained the same feelings which had inspired him with extempore eloquence, answered its purpose; the three cheers were given with unanimity, and an impromptu cheer was volunteered in addition.

The fourteen concerts now ended have been just as varied and interesting as were the fourteen before Christmas, a detailed review of which was given at the proper time. Four symphonies of Beethoven (Nos. 6, 7, 8, and 9); one each, by Haydn (in B—first time), Mozart (the "Jupiter"), Mendelssohn (the "Reformation"—second time), Schubert (the "Tragic Symphony"—first time), Schumann (in C), and Spohr's (*Die Weihe der Töne*); overtures by Auber, Beethoven (four—comprising *Leonore* Nos. 1 and 2), F. Hiller (in D minor—first time), Mendelssohn (two), Meyerbeer (*Struensee*), Mozart (two), Rossini (two), Schubert, Schumann, A. S. Sullivan (*In Memoriam*), Wagner, Weber (two), and Dr. Austen Pearce (overture in E minor—first time); concertos for pianoforte and orchestra, by Beethoven (No. 5), Mendelssohn (No. 2), Schumann, and Hummel (in A minor and A flat—two movements from each); together with minor pieces for pianoforte alone, by J. S. Bach, Mendelssohn, and Chopin; violin concertos by Vieuxtemps (in E) and Mendelssohn (in E minor); and fantasias by Vieuxtemps, Pollitzer, &c., not forgetting the violoncello concerto of Grützmacher, already referred to, complete the rich catalogue of instrumental compositions. At four concerts, the programmes of which did not include symphonies, Mendelssohn's *Lobgesang*, Schubert's music to *Rosamunde* (entire), Mr. J. F. Barnett's *Ancient Mariner*, and Mendelssohn's *Edipus at Colonus* were respectively included. This last great work, which had not been heard for nine years at the Crystal Palace, and never but once previously, was given with extraordinary effect, and created an extraordinary impression. In fact, the production of *Edipus*, next to that of the long-buried "Reformation Symphony" of the same illustrious composer, was the most memorable event in the whole series of twenty-eight concerts; and the combination of the two works this day at the customary grand concert on the Handel Orchestra, to celebrate the beginning of a new season, in which, too, the principal singers from Her Majesty's Theatre, with a chorus and orchestra of 1,200 singers and players, are to take part, is as powerful an attraction as could have been devised for so exceptional an occasion.

MEYERBEER'S BIOGRAPHY.

To the Editor of the MUSICAL WORLD.

SIR,—The following paragraph was published by one of your contemporaries last week:—

"The long-promised life of Meyerbeer by Mr. Gruneison, we regret to learn, is not likely to be published. The widowed family of the *maestro* have neglected to furnish such additional particulars as were required to complete the late master's biography and personal memoirs, and at present there is little chance of a complete work, biographical and critical, of Meyerbeer, by a contemporary author."

Will you afford me space in your columns to explain that although I have abandoned for the present the intention of publishing my proposed book on Meyerbeer, so far as regards devoting

it exclusively to the departed genius, I still purpose to make use of the abundant materials in my possession.

My present resolve is, unless supplied with the details, correspondence, &c., promised to be sent to me from Berlin, at the period of my visit to that capital of "Germania Una" that is to be (where I was present at the first representation of the *Africaine*, my notice of which you were pleased to publish in the *Musical World*), to embody all the exclusive particulars I possess in a volume of musical reminiscences, extending over forty years at home and abroad. —I have the honour to be, Sir, yours obediently,

C. L. GRUNEISEN.

MISS TOPP.

To the Editor of the *Musical World*.

SIR,—Mr. Dwight, Editor of *Dwight's Boston Journal of Music*, in descending upon the attraction of certain "Afternoon Concerts," about to take place in the capital of Massachusetts, speaks of a certain Miss Alide Topp, "the young lady pianist who has created such a sensation in New York, and who came to this country with the fullest endorsement of her teacher, Von Bülow, and of Liszt. She will play Schumann's Concerto in A minor, and the Concerto in E flat (never before heard here) by Liszt." The delight of the Dreselite Bostonians at the prospect of hearing Schumann's concerto in A minor, and Liszt's concerto in E flat (!), may be imagined from their antecedents. But the Dreselite Bostonian taste for a peculiar kind of music is of little consequence to any but the Dreselite Bostonians. If the Bostonians like Schumann's music, I respect them, though I do not sympathize with them; but if they like Liszt's music, I pity them.

Miss Topp, however, comes with credentials weighty enough to make any Dreselite and Dwightite Bostonian take off his hat—credentials from Herr von Bülow, Abbé Liszt's actual son-in-law. Thus writes (or is said to write) Herr von Bülow to Messrs. Steinway, the Erards of New York:—

"Miss Alide Topp, court pianist to the prince of Hohenzöllern-Hechingen, whom I am proud to call my pupil, though not yet world-renowned, will soon become so, as her *début* in every place where she has thus far appeared has always produced great sensation. Excellent female pianists as we have in the musical world (Schumann, Claus, Mehlig, Goddard, &c.), Miss Topp beats them all. The *virtuose Qualität* which distinguishes her makes us regard her as a male, rather than a female pianist. The delicate, handsome woman has a *technique*, an energy, a fire, which enable her to enter the lists with a Rubinstein or a Tausig. Do not think I exaggerate; you will certainly countersign my recommendation as soon as you have heard and admired the lady herself."

Now I have no wish to question Herr von Bülow's right of laying down the law as to the merits of pianists whom he has heard; nor do I even question the judgment that places Madame Claus in the same rank as Madame Schumann, or Mdlle. Mehlig in the same rank as Madame Claus; but I unhesitatingly accuse Herr von Bülow of grave indiscretion in classing, no matter in what rank, a pianist whom he has never heard. I mean Madame Goddard. Miss Topp may be a better player than Madame Schumann, in which case she is a better player than Madame Claus, and a better player than Mdlle. Mehlig; but, for all that Herr von Bülow knows, Madame Goddard may be either a better, or a worse, player than any of them. Herr von Bülow was never in England, and Madame Goddard has not been in Germany since 1856, when she was a mere girl. What, then, can Abbé Liszt's son-in-law know about her?

If Miss Topp cannot make her way in America and elsewhere without the aid of such questionable advocacy, I am sorry for her; and for my own part, I own, I do not believe that Herr von Bülow wrote the letter as given out by the Messrs. Steinway. I do not believe it, because, while I honestly believe that Abbé Liszt and his *protégés* are the natural enemies of music, inasmuch as their doctrine and practice are detestable, I have no reason to think that any one of them, for the sake of helping a proselyte, would descend to what is little less than dishonesty.—I am, Sir, your obedient servant,

GROVER ROORES.

LONDON GLEE AND MADRIGAL UNION.—The tenth annual series of concerts, given under the direction of Mr. Land, is announced to commence on Thursday next, at St. James's Hall. Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, and Mr. Winn still continue to form the centre of the "Union."

CRYSTAL PALACE.

(Communicated.)

The programme for the new season is just out. As the Palace was opened in June, 1854, the present will be the fifteenth season, and no greater sign of its vitality can be given than the liberality of the arrangements which the directors are enabled to offer to season ticket holders. The policy which has been pursued for the last three years receives further exemplification this year by the season ticket being made available during the four days of the Handel Festival. For the first three months of the season, May, June, and July, upwards of twenty special fête days have been appointed, admission to which on these, and on the other extra days throughout the year, would alone cost a non-season ticket holder considerably more than ten times the price of a season ticket. If the ordinary days be added, it will be seen that a season ticket, if used every day, would reimburse its owner considerably more than twenty times its cost. The admission to so great a musical celebration as the Handel Festival is in itself sufficient to stamp the value of the season ticket, and warrant its familiar eulogium as the "cheapest guinea's worth in the world."

The first event of the season is the grand opening performance this day, of Mendelssohn's "Reformation Symphony," till recently unheard in England, to be played by 150 instrumentalists, conducted by Mr. Manns. The music by the same composer to *Edipus at Colonus* will be given, with a chorus of 1,000 male voices, besides a miscellaneous selection by some of the chief artists of Her Majesty's Opera.

There will be eight opera concerts, on Saturdays, commencing on the 9th May; six supported by the principal artists from Her Majesty's Opera, the other two by the principal artists from the Royal Italian Opera.

The choral demonstrations by school children, conducted by Mr. Martin, Mr. Hullah, and Mr. Sarll; the popular ballad concerts and the classical Saturday Concerts, will be continued. Endless other attractions are announced, but the business of the *Musical World* is exclusively with the music.

Attention is called to the great improvements in railway access to the Palace, particulars of which are given in a Penny Railway Guide showing all the trains to and from more than 120 metropolitan and suburban stations. Excursions are now frequently arranged from places as distant as Birmingham, Burton, Derby, &c., returning the same day. Besides excursions from all parts for the Festival, on the day of the rehearsal of the forthcoming Handel Festival, as well as on the day of the *Messiah* (Monday, June 15), it has been arranged to run excursions from the Lancashire and Yorkshire districts, from distances over 200 miles, returning the same day, at a price, including admission to the Palace, which can be regarded as little more than nominal.

The prospects of the Crystal Palace have never been more gratifying than at present. With fifteen years' experience an increased amount of energy is displayed which cannot fail to be attended with the best results.

GIOACHINNO.—Rossini has just received the Grand Cordon of the new Order of the Crown of Italy—whereby the "Grand Cordon" is marvellously honoured. The Italian Minister, Chevalier Nigra, in pursuance of orders from King Victor Emmanuel, waited upon the illustrious master at his house, to present him with the insignia. Verdi and Mercadante have been made Commanders of the new Order. [When Verdi and Mercadante—Mercadante and Verdi?—are "Commanders," what ought Rossini to be?—A. S. S.]

MR. ALFRED NICOLSON.—We learn with regret that this talented professor of the oboe, long a member of our leading orchestras, has been visited with a sad affliction, in the shape of a stroke of paralysis, which has entirely prostrated him, and will prevent him henceforth from following his professional avocations. By all who know Mr. Nicolson the intelligence will be read with much regret, the more so as, unfortunately, his circumstances are such as too frequently happens with members of his craft: he is not overburdened with the necessary means of existence. His medical advisers have intimated that the only hope, if there be any, even of his partial recovery, depends upon his having the benefit of the sea air; but as this cannot be accomplished without money, it has suggested itself to a few friends that a committee should be formed with the object of raising a fund to enable him to put the advice into immediate practice. With that object in view Mr. W. H. Cummings, Mr. Lewis Thomas, Mr. Wellington Guernsey, and others have already taken preliminary measures. No one who has come into contact with Mr. Nicolson, either as a professional artist or as a private gentleman, can otherwise than feel a deep interest in his present position.—B. B.

CLARA LOUISE KELLOGG.

MY DEAR DOCTOR,—I have long been wishing to write to you about the young lady, whose names are given above. That your operatic critic admires her is known to every reader of the *Musical World*, and is a fact of importance. That I, also, admire her is not so known, and, as Mr. Toots would say, "is of no consequence at all." Nevertheless, I am tempted to make the fact public on the principle that general opinion is the aggregate of individual ideas, and that, consequently, even little people may help to form it. Let me, then, declare to you that my admiration for Miss Kellogg (I like the home-sounding "Miss"), goes to a very great length indeed, even so far as to place her in the front rank of lyric artists. That there is good reason for this, I am prepared to show.

It may detract something from the impartiality of my judgment if I confess to having had a predisposition in her favour. The fact, however, ought honestly to be stated, especially as it is founded on one of the weaknesses which adorn our nature. When an artist belonging to a foreign race comes among us we try to give him a just reception. If we do a little more in the case of another who belongs to ourselves, will anybody throw stones at us? You remember the American admiral who saw our fellows in great straits and, although the quarrel was no concern of his, went in to their help, on the principle that "blood is thicker than water." I am not aware that he got anything but praise for his unjustifiable conduct. So, if, in the case of the transatlantic singer at Her Majesty's Opera, I listen conscious of a wish to be pleased, I fail in impartiality only to gain credit for good feeling. This is a result I cannot help (nor would I if I could), because Miss Kellogg, in part, at least, is one of us. The exact degree of her cousinship, I am not called upon to decide, neither does it signify. There is the fact that she is an English speaking daughter of an English speaking nation whose history, traced back a few years, is found to be merged in our own. As an Englishman I may, therefore, claim an interest in her fortunes greater than I can pretend to in the case of strangers and foreigners.

Considerations of this kind, however, have had little to do with the fair American's success. Had she come from any other point of the compass than the west she would have secured instant attention, for she has that mysterious gift which commands it. I say nothing about her voice—more than that it is charming—and nothing about her style and execution—more than that both are all that can be desired—because it is not in these that her greatest power lies. Singers, well endowed in like respects, have come to us, and have departed without leaving more behind than a faint and fast-fading memory. We have heard them sing, have admired their voices so long as the sounds were in our ears, and then have gone away no more impressed than we should have been by a well-played clarionet solo. This poor result is due to the absence of a something which, for want of a better name, we call genius, a something, the presence of which is felt rather than discerned, as was the spirit that "passed before" poor Job. What the something is and in what it consists we no more know than did the Philistines the secret of Samson's strength before they put Dalilah on the scent. Nor are we likely to know, since its possessors cannot tell if they would. This genius, afflatus—call it what you will—I hold that Clara Louise Kellogg numbers among her endowments. It is displayed in the instinctive naturalness of her impersonations, in the individuality of her ideas, and by the completeness of her absorption in the part she has to play. The last-named feature is, all circumstances considered, the most noteworthy. It is difficult for a young and engaging performer, conscious that every eye is upon her, to forget herself. Her pardonable vanity will most assuredly run her sense of duty very hard for first place, and, hence, sacrifices of truth for the sake of effect in a score of ways. From this feminine weakness (which I am sure you, my dear Doctor, would not permit me to scold if I felt inclined), Miss Kellogg seems to be remarkably free. She evidently enjoys sweeping the stage in the gay dress of Violetta, and of Linda; but when the latter returns to Savoy travel-stained and weary, she conscientiously becomes the most woe-begone and forlorn object conceivable. This is but a solitary illustration of a merit which ought to be valued in these days when artists so often violate propriety and outrage probability for the sake of a costumier's effect. The individuality apparent in Miss Kellogg's conceptions of the cha-

acters she has to play, is always so clearly the result of careful and intelligent study that it cannot fail to command respect. Even when it takes a form of doubtful merit one feels that it ought not to be hastily censured. I confess to having had at first a little sympathy for the Zerlina with which she presents us. That maiden has too often suggested the idea of gentility "under a cloud," listening to the Don because of an instinctive desire to soar to the exalted regions from whence it came. She has coquetted after a refined manner which has excited an undue interest in her fate, and made us sorry that she is left in a fair way to marry her lout of a lover. Miss Kellogg's Zerlina is a peasant girl, and never lets us lose sight of the fact. Her gratification at the Don's attentions is unrestrained in its expression; she has a fondness of a certain sort for Masetto, but it is easily put aside when there is a chance of something better; and her rustic coquetry is always on a par with her rustic manners. The novelty once passed, this rendering of the character commands itself on every ground, proving as effective as it is consistent. As to the naturalness Miss Kellogg makes prominent in all she does, I am certainly not called upon to speak, because of its prominence. In it lies her chief strength—a strength so great that she seems to meet the most exacting demands without effort. This can only arise from a profound realization of the circumstances amid which she acts her part. Who that has seen the passionate leave-taking of Linda from her parents, or the woful meeting of Gilda and Rigoletto in the palace of the Duke, or the "last scene of all" in the Traviata's history, can refuse to recognize in the young American artist one who is an artist because she cannot help it, and not only that, but one who, conscious of great gifts, makes of them an intelligent use?

I do not know, my dear Doctor, how far you agree with these remarks, but anyhow, I hope you will give them insertion.

To Dr. Abraham S. Silent.

THADDEUS EGG.

THE WELSH ODE.

(From "Punch.")

We have been favoured with an early copy of the Ode which was recited to the Prince and Princess of Wales at Carnarvon. It is much better than we expected. It contains 469 lines, but we are unfortunately able to give only the beautiful conclusion. Its simplicity is perfect.

"Yes, Prince, O yes indeed,
You are a friend in need,
And now Cadwallader and all his goats
Brings you their votes,
Dear youth,
'Deed truth.
We are very glad to see you in our Wales,
And though we're usually as slow as snails,
To-day we frisk and sport
About your Court,
Like gay Welsh rabbits with their little tails.
We much like your Princess,
O yes,
Her features are as pretty as her dress,
We hope the Dane will deign
To come again,
Some pleasant morning when it shall not rain:
And all our mountains,
And our fountains,
Sir Watkin Williams Wynn shall then explain.
We thank you, noble couple,
That you did take the troupe
To come and feast upon our squeak and bubble,
And eat our carps,
And hear our harps,
We'll drink your joy until we all see double.
We are not very wise,
But very good,
Welsh you must not despise,
That's very rude,
So bless you both, Prince and Princess of Wales,
In twenty vessels of our newest ales.
Good speed,
Yes, indeed."

[It is earnestly to be hoped that no less a Welshman than the highly-respected Brinley Richards himself will at once go to work and set this superlatively magnificent Ode to music.—A. S. S.]

PROVINCIAL.

BRISTOL.—A correspondent, to whom we are occasionally indebted for provincial news, writes as follows from Bristol:—

"The Philharmonic Society gave their last concert at Colston's Hall on the evening of the 15th ult. The features were Mendelssohn's 'Reformation Symphony,' Handel's 'Coronation Anthem,' and the overtures to *Guillaume Tell* and *Masaniello*. The singers were Miss Sofia Vinta, Messrs. G. Perren and W. Merrick. Mr. Carrodus was solo violinist; Mr. T. Harper, trumpet; Mr. F. W. Smith, organist; and Mr. G. Riseley, pianist. Mr. P. J. Smith conducted. The band and chorus were effective. The 'Reformation Symphony' created the same interest at Bristol as it creates wherever it is heard."

BARNSTAPLE.—The second annual festival came off on Easter Monday and Tuesday in the Music Hall. On the Monday Mendelssohn's oratorio, *St. Paul*, was introduced for the first time in Barnstaple, and its performance was creditable to the Easter Musical Festival Society. The subjoined particulars are from a correspondent:—

"Miss Edith Wynne, who made her first appearance since her return from Italy, sang the soprano music in an irreproachable manner. Madame Patey-Whytock was contralto, Mr. Cummings tenor, and Mr. Patey bass—all excellent. The second day's programme was miscellaneous. The *North Devon Journal* says that the concerts were among the best ever given in a provincial town. The proceeds were £161. After allowing for expenses, the surplus will be applied to the funds for the restoration of the parish church of Barnstaple."

WOLVERHAMPTON.—The *Messiah* was given at the Exchange on the morning of the 17th ult. The singers were Madame Rudersdorff, Mdlle. Drasdil, Miss Westbrook, Messrs. Sims Reeves, W. H. Cummings, and Lewis Thomas. The performance was a great success, and realized £80 for the South Staffordshire Hospital (including a donation of £25 from the High Sheriff). In the evening there was a miscellaneous concert.

EDINBURGH.—Sometime since, Mr. Roy Paterson invited a number of friends to hear the new "Mustel organ" at his saloon, 27 George Street. Mdme. Dowland sang a few songs, Mr. Bridgman presided at the piano, and Mr. Paterson played several solos on the "Mustel organ." The following is abridged from the *Edinburgh Evening Courant*:—

"Those who had the privilege of hearing this instrument played by Mr. Paterson will bear us out that it combines in itself a variety of effects, which no one can imagine who has not heard it. It has 21 stops, double expression, and Daves' patent 'melody' applied to four ranges of reeds. The 'Eolian harp' and 'Voix celeste' effects are produced with a delicacy rendered practicable by a double set of reeds shaded in pitch and tone. In thus advertising to one or two of the leading features of the instrument, we indicate rather than describe its peculiarity, which can only be properly understood with the aid of an exhibition of its capabilities."

PORTISHEAD.—The second concert of the Portishead Harmonic Society (assisted by the Portishead Brass Band), took place at the National School-room, on Tuesday evening the 14th ult. Conductor, Mr. Penry Williams.

SHEFFIELD.—The friends of Mr. Inkersall, the late well-known "Yorkshire tenor," assembled in great numbers not long since to listen to a concert for the benefit of his widow and children, promoted by the Sheffield Choral Union. The principal singers were Misses Anna Hiles and Moseley, Messrs. G. Perren and R. Garner. Miss Hiles succeeded especially in the "Bijou" air from *Faust*, and a duet (with Mr. Perren) from *Maritana* (encored). Mr. Perren gave "Come into the garden, Maud," and other popular songs, and was compelled to repeat "The Hunter of Tyrol;" Miss Moseley received the same compliment for "By the margin of fair Zurich's waters." Mr. R. S. Burton was conductor, and Mr. J. H. Kirke accompanist. The concert, we understand, realized a handsome sum.

CONSTANTINOPLE.—The Sultan has been to the Opera! The programme included an Italian Hymn, with Turkish text; one act from *Il Barbiere*; one from *Robert*; one from *Linda*; one from *Norma*; and one from *Martha*. The Sultan presented the manager with 25,000 francs.

PALERMO.—The Municipality have voted 2000 francs towards the fund for erecting a monument to Bellini.

OUT OF COLOGNE.

(From our Original Correspondent.)

An unexpected event has brought new life and splendor in to our theatrical season, just at the closing of it. Herr Gustav Walter, K.K. Hof-opern-und Kammeränger from Vienna has been singing here Romeo, Trovatore, Raoul, Guasco, and is going to perform Lohengrin and Tamino before leaving Cologne.

Herr Walter's voice is not a very powerful one in the high regions up to C, which he has got to his command, but it is extremely sympathetic. His *voce di petto* on the other hand is beautiful, and recalls to my memory the *voce pastosa* of Mario in his best days. Herr Walter is in possession of a capital *mezza-voce*, as well as of a real *falsetto*, and sings with excellent method and refined expression. He is a handsome man, and without being a great tragedian, his acting is elegant and spirited. It is quite apparent that Herr Walter is an intelligent and studious artist, and that some Italian tenors singing at Vienna, as well as the celebrated Roger, have been the models upon which he has perfected his natural dispositions. His progress since the year 1861, when I heard him for the last time in Vienna, has been immense.

The success of Herr Walter among us has been so great, not only on account of his own intrinsic merits, but also because of the deficiency of our two tenors, Götze and Brunner. We have been delighted to hear once more a genuine artist, and to see the best tenor parts restored to their due importance.

The 49th Niederrheinische Musikfest will take place on the 31st of May next and the two following days at our Gürzenich room under the Direction of F. Hiller. The solo performers engaged on the occasion are, Frau Harriers-Wippen (soprano) Frau Joachim (contralto) Dr. Gunz (tenor) Dr. Schmidt (bass) and Herr Joachim (violin). Musikdirector Weber from Cologne will preside at the organ. The following is the programme:—

On Sunday the 31st of May, *Messias* of Handel. On Monday the 1st of June *Oewig Feuer* cantata to Whiteuntide by Bach (arranged by Robert Franz), for soli, chorus, orchestra, and organ; Overture and selections from the *Festale* of Spontini. The 114th Psalm, by Mendelssohn, for double chorus, orchestra, and organ; and the Symphony No. 9, of Beethoven. On Tuesday the 2d of June, the second concert-overture (op. 101, in A natural) by F. Hiller; a violin concerto, composed and performed by Joachim; a symphony of Schumann, to be settled; and some songs and choruses. Ferdinand Hiller is already very active rehearsing the vocal part of the programme for the ensemble, and our next festival promise to be highly interesting.

Errata Corrige.—I do not know if through a mistake on my part or through a misprint, the phrase about the part of *Ortruda* in my last communication has turned in a quite contrary sense as it was minded. Please to read—"Although a mezzo-soprano and not a high soprano is required for the part of *Ortruda*," etc. That is the reason why Trebelli ought to sing it.—Yours faithfully,
Cologne 27th of April.

SALVATORE SAVERIO BALDASSARE.

THE ORIENTAL TROOP, from the Crystal Palace, have made arrangements to give a series of their extraordinary and daring performances at the Royal Surrey Theatre—commencing this evening, Saturday.

HANDEL TRIENNIAL FESTIVAL.—The distinguished patronage accorded to the Festival by Her Majesty the Queen, His Royal Highness the Prince of Wales, the Duke and Duchess of Cambridge, Princess Mary and the Prince of Teck, the Duke and Duchess of Sutherland, &c., &c., is an earnest of the interest taken in the Festival. The Royal boxes will be placed in front of the great stage, with access to the Queen's open corridor behind, overlooking the terraces and gardens.

BETHOVEN ROOMS.—Miss Clinton Fynes gave her Third Pianoforte Recital on Wednesday evening, when she played selections from Beethoven, Chopin, Vincent Wallace, and Weber, in all of which she proved herself a thoroughly able and zealous executant. She was assisted by Mr. Carrodus, violinist, with whom she played, very effectively, Mozart's sonata in A major, and Beethoven's Kreutzer Sonata, which was listened to with the utmost interest throughout. Mr. Carrodus performed, in a very brilliant style, his solo on airs from the *Trovatore*, which was loudly applauded. Mdlle. Angèle sang a new *cantilène* by Maillart, "I saw a bright blue flower," in which she was heard to singular advantage. She also gave Benedict's new song, "Why art thou saddened?" and another by Mr. Chalmers Master. Mr. Frank Elmore earned well-merited applause in a song of his own, and a new serenade, "Wake, Linda, wake," which was encored. Mr. G. H. Robinson presided with tact and judgment. Miss C. Fynes' next three Recitals are to take place in the afternoon.—B. B.

HAMMERSMITH.—Mrs. E. Darvell's concert was held at the Lecture Hall, on Tuesday evening. Mrs. Darvell, a pianist of ability, gained the applause of her audience by an effective performance of Thalberg's "Airs Russe;" while her pupil, Miss Ludemann, in another piece, reflected credit on the teaching of her mistress. Among the vocal pieces, all by modern masters, Signor Schira's popular waltz, "Il Ballo," was the most successful, sung, with great spirit, by Miss Marie Stocken. It was enthusiastically encored. Mr. Ganz's "Sing, Birdie, sing," by Miss Darvell, was similarly complimented. A solo on the harp, by Herr Oberthür ("The Last Rose of Summer"), was so universally admired that the accomplished virtuoso was obliged to repeat it. The concert was altogether satisfactory.

CHURCH OF ENGLAND MISSION.—An evening concert was given in the Hanover Square Rooms, under distinguished patronage, in aid of the funds of the Church of England Mission. There was a full attendance. All the performers appeared gratuitously, and the programme was long and varied. Among the successful pieces were "Zuleika" (Mendelssohn), by Madame Fontarève; "Should he upbraid," by Miss Ransford (encored); the duet, "Dunque io son," by Mdlle. Leali and Signor Caravoglia (called); Signor Schira's graceful and lively waltz, "Il Ballo," by Miss Marie Stocken (called); and a duet from Donizetti, by Mr. C. Stanton and Signor Caravoglia. The pianists were Miss Maude Sutton, Miss Clinton Fynes (called after Weber's Rondo Brilliant in E flat), and Miss Bessie Waugh (called after Signor Mattei's "Grande Valse de Concert"). The accompanists were Signor Catalani, Mr. Robinson, and Herr W. Ganz.

TONIC SOL-FA ASSOCIATION.—This musical society gave an effective performance of Mendelssohn's *Elijah* on Monday last. The principal singers were Madame Rudersdorf, Mdlle. Drasil, Miss Charlier, Miss Marie Gondi, Messrs. W. H. Cummings (who never sang better), J. Cook, Christian, and Poole (lay clerk from Cambridge), with Mr. Thomas Gardner as conductor, Mr. Nicholas Harris as organist, Mr. W. Henri Eayres as leader, and a full band and chorus. The choruses were, with few exceptions, uniformly well given. The trio "Lift your eyes," received an encore, and all the pieces were more or less applauded. The singing of Mr. Poole, who is going to Italy to study, was much admired. He was a substitute for Signor Foli. Mr. Poole has a fine voice and real musical feeling. The hall was well filled.—B. B.

SIGNOR GIULIO REGONDI'S MATINEES.—The *matinées* of Signor Regondi, the first of which for the present season took place on Thursday, in the Hanover Square Rooms, are invariably looked forward to with interest by all admirers of the instruments of which he is so accomplished a master. Neither on the concertina nor on the guitar is there a more consummate proficient than this gentleman. His execution is perfect and his taste as irreproachable. But not only as an executant does he shine. Signor Regondi is a composer of more than ordinary skill. His original compositions are marked with thought, and worked out in a finished and artistic manner; while his fantasias on popular melodies, &c., are brilliant, effective, elegant, and instinct with *finesse*. On the occasion under notice, Signor Regondi played his "Air varie," for guitar solo, a work upon which the individuality of the author is strongly imprinted; his transcription of Rossini's "Quis est homo," for baritone concertina; his solo on airs from *Le Prophète*; and his arrangement (in conjunction with Herr Oberthür) for harp and piano of airs from *Oberon*. Signor Regondi also introduced the admirable concerto in G for concertina, expressly written for him by Molique; and Beethoven's sonata for violin and piano, No. 1, Op. 12, the violin part arranged for concertina (pianoforte Signor Li Calsi); besides playing an *obligato* accompaniment to Mozart's "Non più di fiori" (*La Clemenza di Tito*), the voice part undertaken by Madame Berger Lascelles. From the foregoing, it will be seen that the gifted concert-giver contributed in a most liberal and varied manner to the entertainment of his friends; and it is hardly necessary to say how delighted was every hearer with such spirited, pure, and faultless display of "virtuosity." After the transcription of "Quis est homo" (to name a single instance), Signor Regondi being unanimously called back, he gave another transcription in every way as effective as that of "Robert toi que j'aime," which revealed equal ability on the part of the performer and elicited equally warm and justified applause from the audience. The singers were—Mdlle. Carola, Madame Lascelles, and Mr. Trelawney Cobham. Signor Li Calsi accompanied the vocal music. The audience, though select, was numerous. The next *matinée* is fixed for Thursday, the 21st inst.

ST. PETERSBURG.—At the Grand Opera, writes *La Liberté*, the *Symphonie Heroïque*, entitled *Jeanne d'Arc*, for orchestra, chorus, and solo vocalists, composed by Mr. Alfred Holmes (violinist from London), has been twice performed with immense success. Mr. Holmes was called no less than five times at the end, and received the personal congratulations of the Prince of Oldenbourg and other members of the Imperial family. The executants, numbering 400, were under the direction of Mr. Holmes. The "direction" of the Imperial theatres

has purchased the copyright of *Jeanne d'Arc* for Russia, for the consideration of 4,000 roubles (16,000 fr.—£646 sterling), but Mr. Holmes reserves his rights in other European countries.

TURIN.—*Dinorah* has been produced with great success.

MADAME RISTORI will return to Europe in June.

VERDI.—It is reported that the composer of *La Traviata*, *Rigoletto*, &c., has selected *King Lear* as the subject of his next opera.

VENICE.—Petrella's opera of *Jone* still continues attractive at the Teatro Apollo.

MUSIC RECEIVED FOR REVIEW.

NOVELLO & CO.—"Te Deum Laudamus," by Henry J. Wright, R.A.M.
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 OLLIVIER.—"The Child and the Storm," ballad, by N. Gardner.
 ASHDOWN & PARRY.—Evening Song, "Mother, oh! sing me to rest," composed by E. N. Grazia; "Sweet and low" (lullaby), for voice, flute, and piano, by E. N. Grazia.
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